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BOSTON UNIVERSITY
GRADUATE SCHOOL

Thesis

THE USE OF THE LYRIC IN SHAKESPEAREAN DRAMA

Submitted by

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(A.B., Boston University-C.L.A., 1928)

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THE USE OF THE LYRIC IN SHAKESPEAREAN DRAMA.1. Introduction.

Since Noah's wife, in the Chester Miracle play, sat with her gossips drinking and carolling 'The flude came fletinge in full faste,' song has been a feature of English drama. Springing as did drama itself from the religious service, song continued down through the years till it culminated in the lyric of Shakespeare's drama.

For the last two and a half centuries the predominating type of poetry has been the lyric. Professor Bliss Perry has defined the lyric as the commonest, and yet in its perfection, the rarest type of poetry; the earliest and yet the most modern; the simplest and yet in the laws of emotional association, perhaps the most complex; and it is all these because it expresses more intimately than any other type of verse the personality of the poet. It is, then, in the lyrical outbursts interspersed throughout his drama that Shakespeare has presented his most personal and unique gift.

During undergraduate courses in the interpretation of Shakespearean drama, my interest was attracted to the study of Shakespeare's songs. Were they merely lovely little lyrics interpolated at random or were they rather

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<https://archive.org/details/theuseoflyricins00leit>

a necessary and inseparable part of Shakespeare's drama?

Since studying lyric in drama, I am convinced that Shakespeare employed the lyric in a very unique way. I also find that the lyrics, as a whole, are susceptible of a complete handling which would tend to prove that Shakespeare interspersed lyrics throughout the plays with the fine art of apparent artlessness. The lyric, as I have used it, is synonymous with song; and I have assumed that all songs were to be sung.

From a survey of the lyric in pre-Shakespearean drama and a more thorough discussion of the separate lyrics in the plays of Shakespeare, I have tried to relate his song to that of his predecessors, showing how he took one of the earliest dramatic devices- the lyric- and made it an integral part of the action and dialogue; but more especially to discover wherein lie the distinguishing features and uses of song as employed by the dramatist of all ages.

11. Survey of the Lyric in Drama.

1. Origin in Medieval Church.

From the antiphons and canticles of the medieval church English dramatic music had its beginning. Embedded in the religious life of the people, with the church service as its background, it was inevitable that English drama should abound in song. And so we find the lyric tradition an unbroken one from the tenth century through the songs of Shakespeare.

2. Cycles-Mysteries.

The mystery plays composed by priests, and clerks, who in turn, drew from church music, contain the first¹ specimens of English song in the drama.

From a comparison of The Creation in the extant series of cycle or guild plays we may readily see the part music played in the mysteries.

The canticle Te Deum Laudamus and Santus^c are sung by a chorus of angels in the York cycle.

The Chester Play The Creation and Fall has minstrels play while God is putting Adam and Eve into Paradise. After the first sin, during God's speech, it reads "Mynstrelles playinge."

In the Norwich play² The Creation of Eve music is

1. York Mystery Plays (1885) p. 2,3.

2. Non-cycle Mystery Plays, Early English Text Society (1909) p.9.

2. York in Medieval England

From the antiquaries and cartographers of the medieval church, it is clear that the York Mystery Plays were not only a religious but also a civic event. The plays were performed in the streets of York, and the people of the city took part in the processions. It was inevitable that the plays should be a part of the life of the city. And so we find the York Mystery Plays in the heart of the city, and so we find the York Mystery Plays in the heart of the city.

3. The York Mystery Plays

The York Mystery Plays are a series of plays, each dealing with a different episode in the life of Christ. The plays are performed in the streets of York, and the people of the city take part in the processions. The plays are a part of the life of the city, and so we find the York Mystery Plays in the heart of the city.

From a comparison of the York Mystery Plays with the other medieval mystery plays, it is clear that the York Mystery Plays are unique. The York Mystery Plays are a series of plays, each dealing with a different episode in the life of Christ. The plays are performed in the streets of York, and the people of the city take part in the processions.

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In the York Mystery Plays, the story of the life of Christ is told in a series of plays, each dealing with a different episode in the life of Christ. The plays are performed in the streets of York, and the people of the city take part in the processions.

1. York Mystery Plays (1380-1400) p. 1, 2, 3.

2. Non-York Mystery Plays, Early English Text Society

played when Adam and Eve are driven from the garden. They sing an English lyric-

"Wythe dolorus Sorowe we may wayle and wepe

Both Nyght and Daye in sory sythes full depe."

However, the songs for the most part were the church canticles sung to their accustomed tunes. With the introduction of song, drama took a step from the church toward Shakespeare.

¹
Again in the Coventry Creation, as in the York play, the choir sings part of the Te Deum Laudamus- from Tibi Omnes Angeli to Santuc Dominus Deus Sabbaoth.

²
Twelve leaves are missing from the Townley Creation making it impossible to tell about music or musicians employed. And though stage directions in this series are few, we would not be justified in saying they were acted without music, for the second Shepherd's Play ends with shepherds bringing toys for the Holy Child of Bethlehem. First shepherd "What grace we have fun"
Second shepherd "Come forth now we are won."
Third shepherd "To sing are we bun

Let take on loft."

It is probable then that the play was concluded with a carol, for in a corresponding Coventry Nativity³ play shep-

1. Coventry Mysteries, Shakespeare Society (1841) p.23.
2. Townley Plays Early English Text Society (1897) p. 9.
3. Coventry Nativity Play "Everyman" with other Interludes.

played when Adam and Eve are driven from the Garden. They

sing an English lullaby-

"The golden border we saw with a way and we saw

the light and dark in every corner of the day."

However, the songs for the most part were the catch

songs which they had remembered from their childhood. With the in-

roduction of song drama took a step from the church to-

ward Shakespeare.

Again in the Coventry Mystery, as in the York Play,

the choir which part of the St. John's Mystery from this

Coventry Mystery to St. John's Mystery is a lullaby.

Twelve lullabies are mentioned from the Coventry Mystery

nothing is impossible to tell about these of children and

played. And though these lullabies in this series are

few, we would not be justified in saying they were noted

without music, for the second Shakespeare's Mystery with

characters bringing toys for the Holy Child of Bethlehem.

First shepherd "What Grace we have now"

Second shepherd "Come forth now we are now"

Third shepherd "To what are we now"

Let take on foot."

It is probable that the play was concluded with a

chorus, for in a corresponding Coventry Mystery play they

1. Coventry Mystery, Shakespeare Society (1902), p. 22.

2. Coventry Mystery, Shakespeare Society (1902), p. 22.

3. Coventry Mystery, Shakespeare Society (1902), p. 22.

herds sing-

"Of three jolly shepherds I saw a sight.

And all about their fold a star shone bright

They sang 'Terli Terlow!

So merrily the shepherds their pipes can blow."

Toward the close of the same play appears a carol or lullaby of the mothers in The Slaughter of the Innocents;

"Lully, lulla, then tiny little child

By, by, lullay, lullay, tiny little child

By, by, lully, lullay."

The dramatic value of these folk songs in paving the way for the lyric of later drama is worthy of recognition.

3. Moralities.

The more lengthy and elaborate scriptural plays succeeded the mysteries and remained in popular favor till the end of the sixteenth century. In the use of song this transition is brought out clearly.

John Bale (1495-1563) wrote A Tragedy of God's Promises, a play in seven acts wherein each of the seven characters expresses through song, the Advent antiphons of the pre-reformation English liturgy, his faith in God's promises. In these antiphons we find a connecting link with the mystery canticles. But it is significant to note that the English song persisted. Besides canticles in The History of Jacob and Esau (1551), there is a comic folk song-

"For young doth it prick, that will be a thorn."¹

1. Dodsley Hazlitt Collection (Coll. of O.E. Plays) Vol. 11. p. 234

And all around them lay a star which bright

They sang "God's Blessing"

So surely the shepherd's staff is slow

For the sake of the name that appears a trail

of the history in the history of the history

History, which, when they little child

By the light of the light, they little child

By the light of the light, they little child

The strange name of the light which is given the way for

the light of the light which is worthy of the light

the light of the light

The name which is the name of the light which is

called the name which is the name of the light which is

and of the name which is the name of the light which is

the name which is the name of the light which is

John Doe (1800-1850) wrote A History of the History

a day in every age which is the name of the light which is

expressed through the name, the name of the light which is

the name of the light which is the name of the light which is

in these names we find a connecting link with the history

of the history, but it is significant to note that the history

of the history, which is the name of the light which is

the name of the light which is the name of the light which is

the name of the light which is the name of the light which is

4. Interludes.

By the very nature of the moralities song was rare. But under the influence of John Heywood the popular lyric rapidly came into prominence in the Interlude. Instead of abstractions such as Truth and Mercy, he introduced characters representing a class such as the Priest, and the Palmer. It was "the chord of human interest struck by Heywood" that "made possible the introduction of song. Another feature distinctly belonging to his drama was his method of approaching song through fitting dialogue."¹

The 4 P P. relates a chance meeting of a pardoner, palmer, 'pothecary and pedlar. While each is attempting to concoct the wildest lie, the 'pothecary interrupts with 'Pothecary "I pray you, tell me, can you sing?"

Pedlar "Sir, I have some sight in singing."

'Pothecary "But is your breast anything sweet?"

From the above beginnings song and personification were common to both morality and interludes. Lusty Juventus, Idleness and others reveal their plans, motives, and natures through singing. "Report me to you"² is a merry song sung by Hypocrisy and Abominable Living. Musicians sing and dance before Sensual Appetite in the Interlude of the Four Elements.

During the second half of the sixteenth century an effort was made to divorce drama from its didactic setting,

1. Cowling G. H. Music on the Shk. Stage p.12

2. Lusty Juventus (ac. 1550)

By the very nature of the situation being met, the
the under the influence of John Brown the popular party
rapidly came into prominence in the movement. Instead of
abolitionists such as Webb and May, the introduced char-
acters representing a class such as the priest, and the
Bible, it was the church of human interest which by
Brown's time "made possible the introduction of a new
Another feature distinctly belonging to his system was his
method of organizing and through training his agents.
The I. F. E. related a chance meeting of a person,
later, a discovery was made. While each is attempting
to connect the witness to the discovery, the
with "discovery" "I say you, tell me, can you say?"
"Well, I have some right in saying."
"Discovery" "Is your present anything sweet?"

From the above definitions some and generalization
were common to both morality and intellect. In the seven-
the, I believe and others reveal their plans, motives, and
nature through saying. "Report me to you" is a story
told by the discovery and the discovery is living. The
and hence before General Agents in the interest of

2. The I. F. E.

During the second half of the nineteenth century an
effort was made to divorce from the divine nature,

to put moral and scriptural characters in the background, and to have the play turn on a dramatic situation. Humorous songs succeeded the religious. In the morality-tragedy Appius and Virginia (1563) comic songs are sung by a row of persons each singing one verse. Tom Tyler and his Wife¹ (Ca. 1560), The Nice Wanton (1560), and similar early comedies usually contained several humorous songs.

5. Early English Comedies.

Ralph Roister Doister (ca. 1550) by Nicholas Udall is the first real extant English Comedy. Though the characters are little more convincingly portrayed than Heywood's type figures, they act in a comic situation in true comedy style. The wooing of Dame Custance by the braggart Ralph and Garwin Goodluck's ultimate triumph furnishes the plot. Fitting dialogue, previously mentioned, introduces its several comic songs-

Ralph "Go to it sirs, lustily."

Madge "Pipe up a merry note.

Let me hear it played.

I will foot it for a groat."² That the musicians³ played the accompaniment and the time was a dance measure shows a marked advance in the plain-song, carol and canticle.

When Ralph is dying, Marrygreeke intones⁴ a lament.

1. Anonymous Plays second series.

2. Act 1. Sc. 4.

3. Actors similarly addressed in Gammer Gurton.

4. Stage direction reads Psalmody.

to not work and spiritual character in the background, and
to have the play in a dramatic situation. The two main
characters the religious. In the comedy-drama Virginia
Virginia (1963) comic songs are sung by a row of persons each
singing one verse. For What and His Wife (ca. 1960). The
Blue Mountain (1960) and similar early comedies usually con-
tained several humorous songs.

2. Early English Comedies.

Early English Comedies (ca. 1550) by Richard Hall is
the first real English Comedy. Though the characters
are little more convincingly portrayed than those in the
tragedies, they are in a comic situation in some comedy plays.
The writing of these comedies by the playwrights and actors
Geddes and his friends is a great help in the study of the
play, previously mentioned, introduced the several comic
songs.

Richard Hall to it, "letting"

Monty plays up a happy note

Let me hear it played.

I will foot it for a great. That the mountains
above the accompaniment and the time was a dance measure
show a quick advance in the plain song, word and con-

From Hall to play, Monty plays in a happy.

1. Anonymous plays recent series.

2. Act 1, No. 4.

3. Actors similarly addressed in German edition.

4. Stage direction reads "letting".

A round, imitating the chiming of bells, is sung by five servants. After Ralph's recovery, musicians are called for-

"Come sirs, let us sing to win my dear love Custance."

"Imun be married a Sunday" follows, and the play closes with antiphons by the main characters.

There is a corresponding use made of Music in Gammer Gurton's Needle, a similar but lower comedy. That the audience was becoming more cultured and musicians more able is shown by the increase in the elaboration of music.

6. Contemporary Dramatists with Shakespeare.

Another sort of play produced for Court amusement were the comedies of John Lyly (1554-1606), a university scholar, who, to use the words of Gabriel Harvey "hath not played the Vicemaster of Poules and the FooleMaster of the theatre for naught". His five act classical plays are written in prose tinged with the fashionable euphuism of the day. The influence of the Interlude is there in the shape of symbolic characters and allegorical meaning.

Lyly was probably assistant Master of the Choir-boys of St. Paul's and his comedies were acted before the Queen by them or by the children of Chapel Royal. In his plays are technical references to singing and musical instruments which go to prove that Lyly had¹ an intimate knowledge of music.

1. Campaspe Act 1V 3, 20, and Endymion 111 4, 1.

Songs are introduced usually at the end of scenes; but with the exception of two songs in The Woman in the Moone, the songs that appear in ¹copies of the Folio edition of 1632 are probably not by Lyly. Like Heywood he often leads up to the introduction of song by suitable dialogue. He gives no musical directions in his plays but as they were played on the same kind of stage as the Court Interludes and entertainments provided by the Inns of Court, it is likely that viols, lutes ~~and~~ various kinds, flutes, and virginals accompanied the songs.

Pandora, in Lyly's Woman in the Moone acted about 1593, sings while insane. She is one of the first of those mad yet tuneful heroines.

The lyrics formerly attributed to Lyly have in recent years been assigned with something like finality ²to a later century and a later song.

There was marked rivalry between the professional and children's companies. Many preferences were given to St. Paul's boys. In turn the children's companies contributed some fine actors to the Elizabethan stage. Lyly's plays, written more for boy actors, were free and easy with no great depth of feeling.

1. Grey W.W. Mod. Lang. Rev. Vol. 1.

2. Grey, Authotship of the Songs in Lyly's Plays, Mod. Lang. Rev. 1. No. 1 and Feuillerat, John Lyly, p. 403 footnote.

Among songs werthy of note is the drinking song in Campaspe occurring at the end of the second act.

Granichus "O for a bowle of fatt canary!

Rich Palermo! sparkling sherry!

Some nectar, else, from Iuno's daiery.

O, these draughts would make us merry!" This song is introduced by fitting dialogue. "For joy of Granichus let's sing."

At the end of Act 3 occurs the song of a Apelles to Cupid and Campaspe, wherein Cupid is disarmed by his lady, one of the most characteristic lyrics of the Elizabethan songwriters.

"Cupid and my Campaspe playd

At cards for kisses, Cupid payd.

He stakes his quiver, bow, and arrows,

His mother's doves, and teems of sparrows;

Loses them too. Then, down he throwes.

The corral of his lippe, the rose

Growing on's cheek (but none knows how;)

With these, the cristall of his brow;

And then the dimple of his chinne

All these did my Campaspe winne!

At last he set her both his eyes;

She won, and Cupid blind did rise.

O, Love! has she done this to thee?

What shall, alas! become of me?"

In Act five Sylvius brings in his three sons Perim, Milo, and Trico, to be taught by Diogenes. To the question, "What can thy sons do?" the boys exhibit their qualities. It is Trico who sings "like a nightingale."

"What bird so sings, yet so dos wayle?

O, 'tis the ravish'd nightingale!

'Iug, iug, iug, iug, tereu,' she cryes;

And still her woes at midnight rise."

Similarly introduced by fitting dialogue is the pleasant part song in Endymion. Dares, "But see, thy Master is asleep, let us have a song to wake this amorous knight."

Epiton "Here snores Tophas,

That amorous ass,

Who loves Dipsas

With face so sweet,

Nose and chin meet.

All three, At sight of her each fury skips

And flings into her lap their whips." 1

The songs in Endymion seem especially arranged for the play, for example; the fairy song -

Omnes "Pinch him, pinch him, black and blue,

Saucy mortals must not view

What the queen of stars is doing,

Nor pry into our fairy doing." 2

1. Act III, sc. 3.

2. Act IV, sc. 3.

Though Lyly was coming to comedy that could have done away with song, it is notable that the fashion of interspersing song among scenes persisted. Undoubtedly Lyly's use of lyrics helped decide Shakespeare in their favor. However, Lyly was writing primarily for choir boy actors, and for this reason if no other song was assential to his drama. Shakespeare, unlike Lyly and his predecessors, did not write for boy actors but for professional actors. Consequently, Shakespeare must have considered the lyric in itself a worth-while medium of dramatic expression.

The play writers of Shakespeare's age employed the lyric to heighten the dramatic situation. Ben Jonson even went so far as to introduce the curious custom of having songs read aloud before being sung,¹ in order that the beauty of the lyric passage and its full meaning might reach the audience.

Marston's Malcontent² illustrates the use of a song played "within". The Duchess and Ferneze, who will not leave till the music ends, are listening to the song. When the last notes are heard, Ferneze appears and is murdered by Mendoze. In this instance song was used for dramatic retardation.

In Valentinian by Fletcher, Luciana is lured to court by a forged message from her husband sent by the

1. Reed E.B. Sons from the British Dramatists p. 351.
2. Off stage.

king, During the song "Now the lusty spring is seen" and "Here ye, ladies that despise what the mighty love has done" Luciana is tempted with luxury. Listening to the song, she realizes the king's motive and reveals this in her answer to his question whether or not she likes the music.

"I like the air well .

But for the words they are lascivious

And over light for ladies."

From a partnership of poet and musician the Elizabethan song resulted. As the song-book writers sought the best lyrists, so did the dramatists seek the finest musicians. Consequently, we have the harmonious lyrics of Dekker, Beaumont, Fletcher and Jonson.

There were no cut and dried rules for the introduction of song in drama and at first glance it appears that any song, as long as it was a good song, sufficed. For example, the majority of songs in Beaumont and Fletcher are "simply sops flung to popular taste."¹

The singing boy in The Silent Woman by Jonson seems only an excuse for introducing a song. Despite this, the drama of this period presents examples of fitness in the use of song. Comic characters sing their ballad snatches and folk songs. In like manner there is song characteristic of fairies and witches. The best and most representa-

tive lyrics of the dramatists were set to music by contemporary composers and sung by choir boys. It was customary to have at least one song, the musical pièce de résistance.

For bringing into drama many lyrics we are indebted to music. Had this drama been bound by neo-classic rules, these songs, embellishing English literature for all time, would not have existed. Comparatively few lyrics in drama before Shakespeare further the action, and still fewer have any excuse¹ for being introduced.

Although Edward Reed credits Lyly, Dekker, Jonson and Fletcher with touching "certain chords² that have no echo in Shakespeare's music, he feels that through his creative power, Shakespeare's songs on the stage attained the zenith in beauty.

1. Beaumont and Fletcher Rule a Wife Act III sc. 1.

2. Songs from the British Dramatists, p. 354.

111. Use of the Lyric in Shakespearean Drama.

Peele, Greene, and Marlowe¹ were succeeded by the interpreter of an age, one who grasped the significant subtleties hidden beneath the received ideas,² and possessed the power to interpret them through lyric temperament.

It is true Shakespeare borrowed from his predecessors, copied his forerunners, imitated fashions and styles, and employed the same literary devices as his fellow dramatists, but in the final analysis he made it distinctly his own.

In the songs written to be sung in his drama Shakespeare preserved the folk-note³ in the full culture of the art song.⁴ "They have in them the true singing idiom, country color, and the bird note."⁵ The unforgettable note of universality rings true throughout the lyrics. Humanity in its every aspect is essential to all genuine work of the dramatist and his songs seem to be "the condensed subtlest aroma of the plays in which they are found."⁶

1. The first two wrote chiefly pastoral and Marlowe's drama is conspicuous by the absence of lyrics.
2. Rhys E. Lyric Poetry p. 157.
3. No one knows who wrote either melody or words.
4. Work of a known poet and musician.
5. Rhys. E. Lyric Poetry p. 163.
6. Sharp Wm. Songs, Poems, Sonnets Critical intro.

In his Songs from the British Dramatists Reed points out that though Shakespeare was not an innovator¹ in his use of song that does not mean his lyrics are ineffectively interspersed through the drama or are thereby less in art or beauty. It implies rather that he contributed little toward enlarging the range of song. But Richmond Noble in Shakespeare's Use of Song thinks otherwise. He says that while it is true that Shakespeare did not invent the use of song in plays, he it is who made the play with song occurring in it a consistent art form; it was he who first grasped all the possibilities afforded by song for forwarding the action and who made it a vital part in his dramatic scheme.²

To the already noteworthy heritage of song and drama wherein most recently Lyly had firmly established the euphuistic style, the fairy element, and the interspersed song, Shakespeare contributed in logical sequence to his sonnets and poems, his early play, Love's Labors' Lost. Though the songs of this play may be detached from their context and placed in modern settings, still retaining their original charm, and though the drama itself without the lyrics still remains "good theatre", it is true that the drama is enhanced by the use of the lyric.

1. p.352.

2. Noble R. Shk's. Use of Song p. 12.

1. Concerning Sources.

Approaching the study of the lyric in Shakespearean drama, I found collections of Seventeenth Century and Elizabethan Lyrics provided an excellent survey of the poetic achievement during these two centuries. However, it is essentially as a poetic dramatist that Shakespeare concerns us.

The study of lyric and music is almost inseparable, and although the music of the period is in itself a complete study, a paper such as this would be woefully lacking should I neglect to mention its importance.

But for the main part of the thesis I have used what have seemed to me the most thorough and exhaustive studies of the dramatic use of song by Shakespeare-- the chief sources being Function of Song in Shakespeare's Plays by J. R. Moore and Shakespeare's Use of Song by Richmond Noble.

In the Function of Song in Shakespeare's Plays Moore states that there was no dramatic song on the Elizabethan stage previous to Shakespeare and no songs in Shakespeare devoid of dramatic function.¹ He briefly traces song in the dramas of Shakespeare's predecessors, its tradition as comic element, and the use made of song by Shakespeare's contemporaries. Previous to Shakespeare, song in drama had been purely incidental and irrelevant, but it was Shakespeare who made the interspersed lyric essential to the dramatic context.

In Shakespeare's Use of Song Noble gives an introductory chapter on the characteristics of Shakespeare's song, opinions concerning the lyric in drama and on the stage. The second chapter concerns songs in the plays using the traditional order of comedies, histories, and tragedies. Following this he gives the sequence of songs.

2. Critical Remarks. In behalf of the lyric in Shakespeare's drama we have all manner of critical remarks ranging from Coleridge's statement, that "songs are introduced as song only"¹ down to Noble's assertion that songs in Shakespeare must be considered dramatically^t not musically.²

During the eighteenth century producers considered the songs so incidental that they practically excluded them from the drama. But a new interest in the lyric was awakened in the nineteenth century and much is being done at the present time to reclaim for modern appreciation the lyric in its original beauty. However, popular favor and criticism is by no means unanimous concerning the importance of Shakespeare's lyrics. A twentieth century criticism by Mr. Sivioli Levey in Shakespeare League Journal for May 1921 states that many a song in the plays has no relation to the text preceding or following the song.

To place Shakespeare's songs in an artificial and fixed catalogue seems as absurd as to dismiss them by saying they are "Lovely little lyrics".³ I should choose rather a middle course realizing some are incidental, but the majority are an integral part of the drama.

1. Coleridge's Lectures on Shk. (ed. by Rhys E.) p. 55.

2. Noble R. Shk. Use of Song p. 23.

3. Hubbell Introd. to Poetry p. 36.

...the first of these is the fact that the...
...the second is the fact that the...
...the third is the fact that the...
...the fourth is the fact that the...
...the fifth is the fact that the...
...the sixth is the fact that the...
...the seventh is the fact that the...
...the eighth is the fact that the...
...the ninth is the fact that the...
...the tenth is the fact that the...
...the eleventh is the fact that the...
...the twelfth is the fact that the...
...the thirteenth is the fact that the...
...the fourteenth is the fact that the...
...the fifteenth is the fact that the...
...the sixteenth is the fact that the...
...the seventeenth is the fact that the...
...the eighteenth is the fact that the...
...the nineteenth is the fact that the...
...the twentieth is the fact that the...
...the twenty-first is the fact that the...
...the twenty-second is the fact that the...
...the twenty-third is the fact that the...
...the twenty-fourth is the fact that the...
...the twenty-fifth is the fact that the...
...the twenty-sixth is the fact that the...
...the twenty-seventh is the fact that the...
...the twenty-eighth is the fact that the...
...the twenty-ninth is the fact that the...
...the thirtieth is the fact that the...
...the thirty-first is the fact that the...
...the thirty-second is the fact that the...
...the thirty-third is the fact that the...
...the thirty-fourth is the fact that the...
...the thirty-fifth is the fact that the...
...the thirty-sixth is the fact that the...
...the thirty-seventh is the fact that the...
...the thirty-eighth is the fact that the...
...the thirty-ninth is the fact that the...
...the fortieth is the fact that the...
...the forty-first is the fact that the...
...the forty-second is the fact that the...
...the forty-third is the fact that the...
...the forty-fourth is the fact that the...
...the forty-fifth is the fact that the...
...the forty-sixth is the fact that the...
...the forty-seventh is the fact that the...
...the forty-eighth is the fact that the...
...the forty-ninth is the fact that the...
...the fiftieth is the fact that the...
...the fifty-first is the fact that the...
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...the fifty-ninth is the fact that the...
...the sixtieth is the fact that the...
...the sixty-first is the fact that the...
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...the sixty-fourth is the fact that the...
...the sixty-fifth is the fact that the...
...the sixty-sixth is the fact that the...
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...the sixty-eighth is the fact that the...
...the sixty-ninth is the fact that the...
...the seventieth is the fact that the...
...the seventy-first is the fact that the...
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...the seventy-fourth is the fact that the...
...the seventy-fifth is the fact that the...
...the seventy-sixth is the fact that the...
...the seventy-seventh is the fact that the...
...the seventy-eighth is the fact that the...
...the seventy-ninth is the fact that the...
...the eightieth is the fact that the...
...the eighty-first is the fact that the...
...the eighty-second is the fact that the...
...the eighty-third is the fact that the...
...the eighty-fourth is the fact that the...
...the eighty-fifth is the fact that the...
...the eighty-sixth is the fact that the...
...the eighty-seventh is the fact that the...
...the eighty-eighth is the fact that the...
...the eighty-ninth is the fact that the...
...the ninetieth is the fact that the...
...the ninety-first is the fact that the...
...the ninety-second is the fact that the...
...the ninety-third is the fact that the...
...the ninety-fourth is the fact that the...
...the ninety-fifth is the fact that the...
...the ninety-sixth is the fact that the...
...the ninety-seventh is the fact that the...
...the ninety-eighth is the fact that the...
...the ninety-ninth is the fact that the...
...the hundredth is the fact that the...

A. Incidental song.

Typical of the incidental song¹ is the dialogue between Hiems and Ver-

"When daisies pied and violets blue
And lady-smocks all silver white
And cuckoo buds of yellow hue
Do paint the meadows with delight,
The cuckoon then on every tree
Mocks married men; for thus sings he

"cuckoo"

This dialogue song harks back to the antiphonal medieval lyric or contention song.²

In Hiem's reply-

"When icicles hang by the wall
And Dick the shepherd blows his nail
And Tom bears logs into the hall,
And milk comes frozen home in pail,
When blood is nipped and ways be foul,
Then nightly sings the staring owl,

"Tu-whit, tu-who!"

Shakespeare has presented an excellently concrete word picture.

Again in-

"When all aloud the wind doth blow

1. L.L.L. Act V. 2, 904.

2. The Owle and the Nightingale edited by John Edwin Wells.

A. [unclear] [unclear]

Typical of the incident song in the [unclear] is

When [unclear] and [unclear]

"When [unclear] [unclear] and [unclear] [unclear]"

And [unclear] [unclear] and [unclear] [unclear]

And [unclear] [unclear] of [unclear] [unclear]

The [unclear] [unclear] with [unclear] [unclear]

The [unclear] [unclear] on every [unclear]

When [unclear] [unclear] [unclear] [unclear] [unclear]

"[unclear]"

This [unclear] song [unclear] back to the [unclear] [unclear]

[unclear] of [unclear] [unclear]

In [unclear] [unclear]

"When [unclear] [unclear] [unclear] [unclear]"

And [unclear] [unclear] [unclear] [unclear] [unclear]

And [unclear] [unclear] [unclear] [unclear]

And [unclear] [unclear] [unclear] [unclear] [unclear]

When [unclear] [unclear] [unclear] [unclear] [unclear]

Then [unclear] [unclear] [unclear] [unclear] [unclear]

"[unclear] [unclear] [unclear]"

[unclear] [unclear] [unclear] [unclear] [unclear] [unclear]

[unclear]

[unclear]

"When [unclear] [unclear] [unclear] [unclear] [unclear]"

[unclear] [unclear] [unclear] [unclear]

[unclear] [unclear] [unclear] [unclear] [unclear] [unclear]

And coughing drowns the parsons saw
 And birds sit brooding in the snow

And Marian's nose looks red and raw,
 When roasted crabs hiss in the bowl,

Then nightly sings the staring owl,

"Tu-whit, tu-who!"

We have the humorous realism of the folk-song.

Naturally enough the early lyrics show experimental^ation. Directly influenced by the work of John Lyly, "Love's Labor's Lost" reflects the euphuistic style, the use of conceits, play on words, and a consciousness of imitation. Even in his early drama Shakespeare caught the folk-note, enriched by country color, and gave to his comedy the gay airiness of love and springtime.

a. To enliven a trivial scene.

In an otherwise trivial scene song enlivens the conversational by-play with capping rhyme.¹

Rosaline "Thou canst not hit it, hit, it, hit it,

Thou canst not hit it, my good man" (exit)

Boyet "An I cannot, cannot, cannot,

An I cannot, another can."

When the clown toys with Malvolio in the dungeon and sings-

"Herr, Robin, jolly Robin,

Tell me how thy lady does." Song is used to²

1. L.L.L. 1V. 1, 127.

2. T.N.1V. 11. 78.

And looking down the garden

And with all breathing in the snow

And looking down the garden

When rounded sides in the snow

Then nighty night the evening

"In this, in this"

We have the curious feeling in the snow

It is only through the early lyrics and experience

And, directly influenced by the work of John Keats,

"The poet's last volume is the English style, the

new romantic, the old world, and a romanticism of

the English, given in his early work in the English style

of the English, followed by country poetry, and gave to his

country the new elements of love and spiritism.

And the English style

In the English style there is a new element

of the English style, the English style

of the English style, the English style

of the English style, the English style

of the English style, the English style

of the English style, the English style

of the English style, the English style

of the English style

of the English style, the English style

of the English style, the English style

of the English style, the English style

of the English style, the English style

enliven conversational by-play.

Similarly the nimble Moth twits the heavy Don Armado with his lovè when he sings-

Moth. "If she be made of white and red,

Her faults will ne'er be known,

For blushing cheeks by faults are bred

And fears by pale white shown.

Then if she fear, or be to blame,

By this you shall not know,

For still her cheeks possess the same

Which native she doth owe"¹

b. To facilitate entrance and exit

Shakespeare used song to facilitate entrances and exits effectively on a stage not provided with a front curtain. Similar to the clown of the interlude² is Feste when he sings-

"I am gone, sir

And anon sir

I'll be with you again

In a trice

Like to the old vice."³

Ariel and Autolycus always enter and exit to musical accompaniment, a feature symbolizing that spirit nature so essential to their personalities.

1. L.L.L. 1, 11, 104.

2. Elson L.C. Shk. in Music, p. 319.

3. T.N. 1V. 2, 130.

On occasion the singing exit marks the conclusion of a change in one of the characters, as when Caliban has fallen completely under the influence of drink and the wiles of man.

Caliban (sings drunkenly)

"No more dams I'll make for fish;

Nor fetch in firing

At requiring;

Nor scrape trenchering, nor wash dish.

'Ban, 'Ban, Cacaliban,

Has a new master, get a new man.

Freedom, hey day! Hey-day, freedom! freedom,
1.

Hey-day, freedom!"

Song as an epilogue, occurs in Twelfth Night when Feste, the most musical of Shakespeare's Clowns, is given an opportunity to commend himself by his voice as well as his legs.

"When that I was and a little, tiny boy,

With hey, ho, the wind and the rain,

A foolish thing was but a toy,

For the rain it raineth every day.

.

But that's all one, our play is done,

And we'll strive to please you every day."²

1. Tup. 11, 11. 184.

2. T.N. V. 1, 398.

B. Characterization.a. Through humorous by-play

Not only does Shakespeare show boisterous clowning and noise through music but through buffoonery and humorous by-play he disposes character. When Bottom awakes to find himself alone in the wood, after Oberon's trick with the ass's head, he immediately sings-

"The ouzel cock so black of hue

With orange tawny bill,

The throstle with his note so true,

The wren with little quill"¹ to show his cowardly companions that at least one man is unafraid.

As Shakespeare gained in experience more and more relevant to their context became his songs.

Through song, as in blank verse, he succeeded in presenting to drama his unique gift, *dramatis personae*.²

When Sir Toby chooses a love song in place of a song of good life and Feste sings-

"O mistress mine where are you roaming?

O, stay and hear your true love's coming,

That can sing both high and low.

Trip no further pretty sweeting;

Journeys end in lovers' meeting,

Every wise man's son doth know."³

1. M. N. D. 111, 1, 123.

2. Bakes, G.P. Development of Shk. as a Dramatist.

3. T. N. 11, 3, 36.

we perceive beneath the rollicking broad humor a pathetically human touch in the gross old knight. This same song furthers the development of plot by introducing the midnight revels which cause Malvolio's interference and in turn the subsequent playful conspiracy¹ against Olivia's steward.

Benedick, the reputed woman hater, singing the ballad snatch-

"The god of love

That sits above,

And knows me, and knows me,

How pitiful I deserve- I mean in singing"²

is not ridiculing music but himself..

Melanchony Jaques, the embodiment of "the fool in the philosopher"³ reveals a cynical attitude in the parody on Amien's song.

"If it do come to pass,

That any man turn ass,

Leaving his will to please,

Here shall he see

Gross fools~~mas~~ as he

An if he will come to me."⁴

1.T.N. 11, 5.

2.M. Ado V. 11, 26.

3.Black's Hudon Shk.

4.A.Y.L.I. 11, 5, 52.

253 2 15 25 3 7 3 3

Cowardly Pistol sings, or recites songs, of the
peril of war-

"Knocks go and come; God's vassals drop and die;
And sword and shield,
In bloody^m field,
Doth win immortal fame."

"If wishes would prevail with me,
My purpose should not fail with me¹
But thither would I hie."

As Sir Hugh Evans, the Welsh parson, half dead,
with fear, is awaiting his opponent at the duelling-
place, he sings to keep up his courage and gets Mar-
lowe confused with the Psalter.

"To shallow rivers, to whose falls
Melodious birds sings Madrigals;
Then will we make our beds of roses,
And a thousand fragrant posies.
To shallow"--

"Mercy on me, I have a great dispositions to cry."

"Melodious birds sing madrigals"-

"When as I sat in Pabylon"-

"And a thousand vagram posies.

To shallow"² The Elizabethan audience found
something exceedingly droll about a Welshman singing.

1. H. V. 111, 11, 7.

2. M. W. of W. 111, 1, 17.

Countess's sister, or rather woman, of the

part of her-

"Katie's no one else; but a vessel's crew and die;

And even and whole,

In blacky field,

Both with somewhat same,"

"The whole world grows with me,

My purpose should not fail, with me

But whether would I like?"

As Mr. Hugh Evans, the Welsh person, half dead,

with that, is waiting his opponent at the meeting-

place, he signs to keep up his courage and gets his-

love pointed with the finger.

"No shadow there, to show the

Reflection this stage brought;

Then will we make our beds of roses,

And a thousand fragrant posies.

To shallop?"

"Mercy on me, I have a great disposition to say."

"Kathleen there sing something."

"When as I am in danger"

"And a thousand fragrant posies."

To shallop? The Kathleen and her friend

something extremely tall about a Welshman singing.

L. E. V. 11, 11, 11,

C. M. W. of W. 11, 11, 11,

b. Dramatis Personae.

One of the most exquisitely meloncholy and characterizing songs is the lyric-

"Come away, come away, death,
And in sad cypress, let me be laid,
Fly away, fly away, breath;

I am slain by a fair cruel maid.
My shroud of white stuck all with yew,

Oh, prepare it!

My path of death no one so true

Did share it."¹ It not only "dallies with

the innocence of love" but re-echoes the Petrarchian Sonnets wherein the cruel tyranny of the lady, beloved not loving, inspired a longing to leave this world of woe.

Orsino's commentary "It is old and plain. The spinsters and the knitters in the sun, and the free maids that weave their thread with bones, do use, to chant it" adds weight to the assertion that Shakespeare had a tune in his head for every song he wrote.²

The true character of Cloten is revealed when he attempts to win over the love of Imogen during the absence of her lord.

Cloten "I would this music would come. I am advised to give her music o'mornings; they says it will penetrate."

1. T. N. 11, 1V. 50.

2. Rhys E. Songs from Plays of Shk.

The musicians oblige with the dawn song, giving musical expression to the glories of morning beauty.

"Hark, hark! the lark at heaven's gate sings,

And Phoebus gins arise

His steeds to water at these springs

On chalic'd flower that lies;

And winking Mary-buds begin

To ope their golden eyes;

With everything that pretty is

My lady¹ sweet, arise"

Immediately Cloten's conversation descends from the high reaches of heaven to the stable.

Cloten "So get you gone. If this penetrate I will consider your music the better; if it do not, it is a vice in the ears, which horse hairs and calves' guts, nor the voice of unpaved eunuch to boot, can never amend." This is a violent contrast but a vivid characterization of the man who is to plan revenge on Imogen.

By his mock song of love-

"Love, love, nothing but love, still more!

For, O, love's bow

Shoots buck and doe,

The shaft confounds

Not that it wounds,

But tickles still the sore.

1. Cym. 11, 3.

These lovers cry Oh! Ho! they die!

Yet that which seems the world to kill,
Doth turn, oh! ho! ha! ha! ha!

So, dying, love lives still,"¹ Pandarus betrays
himself.

Through insinuating snatches Mercutio draws fire from
Juliet's old nurse.

"An old hare hoar
And an old hare hoar,
Is very good meat in Lent;
But a hare that is hoar,
Is too much for a score,
When it hoars ere it be spent." 2

Nurse "Scurvy knave! I am none of his flirt-gills; I am
none of his skains-mates,- And thou must stand by and
suffer every knave to use me at his pleasure?"

Frequently character is revealed by comment on an-
others song. Benedick frankly admits his ignorance of
music when he says "Now divine air! Now is his soul
ravished! Is it not strange that sheeps' guts should
hale souls out of men's bodies? Well, a horn for my
money, when all's done."³

1. T. & C. 111, 1, 125.

2. R. & J. 11, 4, 140.

3. MAAN. 11. 111, 60.

In two successive scenes Autolycus sings no less than seven different songs or fragments characteristic of his joyous ranguery.

"Jogon, jogon, the foot-path way,

And merrily hent the stile-a;

A merry heart goes all the day

Your sad tires in a mile-a." ¹ Such lyric snatch-

es raise his whole-hearted rascality above the common level and he seems to partake of innocence symbolized by out-of-door freshness.

C. Motivation of Action.

a. Retardation.

Another function of song in Shakespeare's drama is that of quickening or retarding the action. A notable example occurs in The Merchant of Venice. Portia, who has become intensely interested in Bessanio, causes a song to be sung which will bring about deliberation in choosing between the caskets.

" "Tell me where is fancy bred,

Or in the heart or in the head?

How begot, how nourished?

Reply, reply.

It is engender'd in the eyes,

With gazing fed; and fancy died.

In the cradle where it lies.

1. W. T. IV 3, 132.

In the manuscript between the lines of text
which follow the end of the main characteristic of the
subject.

When the first of the
and finally the other
A very short time after
You are given in a letter
on the side of the head of the letter
it and he seems to be in a position of
at the end of the letter.

1. Introduction of the subject.
2. Description.

Another factor of the subject is the
is one of the most important of the subject. A
the subject of the subject of the subject. The
who has become a subject of the subject. The
a song to be sung which will bring about a
in the subject of the subject.

"That is where the subject is."
Or in the subject of the subject?
How long, how long?
Reply, reply.

It is a subject of the subject.
With a subject of the subject.
In the subject of the subject.

Let us all ring fancy's knell,
I'll begin it- ding, dong, bell."¹

It is significant to note that music did not accompany the other choices. Naturally enough, then, the song is necessary to the dialogue and, serving as a clue, rationalizes Bassanio's choice.

Though it seems absurd to go as far as to say that Shakespeare laid special emphasis on the "L" sound in "tell" and "bell", and "ed" in "bred" and "head"; on the other hand, the song was of major importance for its words, and Bassanio was keyed up to an emotional pitch where every clue available would be seized in hope of success. That he benefits by the lyric is shown in his remark, "so may the outward shows be least themselves."²

None of the Elizabethan dramatists or their successors have so effectively interwoven the occasional song in the body of action and dialogue with such naturalness as did Shakespeare.

b. Arousing to Action.

Iago, the Machiavelli villain, in Othello plots to turn the isle against Cassio as a means to the ultimate ruin of the Moor. In the name of good fellowship he insists on Cassio joining the group of Cyprus gallants "who would fain have a measure for the health of black Othello."

1. M. of V. 111, 2.

2. M. of V. 3, 2, 73.

But in all these things, I
I'll begin it now, and I'll

It is significant to note that while the
up the other end, naturally enough, then, the
the response to the stimulus and, moving on a line, the
the response to the stimulus.

Though it seems almost as if we are to say that
the response is a special response on the part of the
"self" and "other", and that in "other" and "self", on the
other hand, the same sort of response is important for its words.
and because we have up to an arbitrary point where
every one of these words would be taken in the sense of success,
that the sentence by the fact is shown in the sense, "no
any the sentence shows as least themselves."

Now of the Elizabethan literature of their authors
we have no effectively satisfactory and occasional part in
the body of action and dialogue with such intention as
the Elizabethan.

4. According to action.

Now, the Elizabethan literature, in Elizabethan literature
from the fact against the fact as a means to the ultimate
truth of the story. In the case of good fellowship in the
state on the fact joining the group of others and
"we would have a measure for the benefit of them."

Conclusion.

1. M. of V. 1.1. 1.

2. M. of V. 1.1. 1.

Taking advantage of Cassio's confessed weakness, he led him on by the drinking song-

"And let me the canakin clink, clink!

And let me the canakin clink.'

A soldier's a man;

A life's but a span;

Why then let a soldier drink!"¹

Cassio has already had a "rouse." The music and drinking appeals to him. No sooner has he committed the deed than he regrets his part in the carousing and declares himself not drunk. Immediately after his exit, Iago warns the Cyprians against Cassio- "I fear the trust Othello puts him in, on some odd time of his infirmity, will shake this island." In the meantime Cassio has staggered off to his ruinous meeting with Roderigo, Iago's tool.

After the tenseness of the marriage scene in Much Ado with Claudio's slanderous accusation against Hero, Beatrice and Benedick are brought together in an effort to avenge "wronged Hero."

Realizing that almost nothing short of the direst calamity can change conviction or cause harsh criticism to be softened, the Friar proposed that Leonato, Hero's father, should issue notice of her death. "Marry, this well carried shall on her behalf change slander to re-
1. Oth. 11,111,58.

Taking advantage of Garcia's confused condition, he

led him on by the drinking mug-

"And let me be candid with you, friend!

And let me be candid with you, friend!

A fellow's a man;

A fellow's a man;

Why then let a fellow drink!

Garcia has already had a "rough". The music and

attempts opposite to him. He neither has he committed the

need than he regrets his part in the dancing and de-

clares himself not drunk. Immediately after his exit,

then across the stage against Garcia - "I fear the

most of his time of his in-

terrupt, will spend this night. In the morning

Garcia has returned to his room, meeting with

nothing, says, "Look!

After the success of the marriage scene in

which the wife's attendance was maintained against

her, Garcia and his sister are brought together in an

attempt to arrange "roughed love".

Realizing that almost nothing short of the direct

admission can change conviction or cause known rejection

to be achieved, the latter proposed that Garcia, "after"

father, should receive notice of her death. "After", this

will result in all on her behalf of any value to her

11. 11. 11. 11. 11. 11.

morse What we have we prize it not to the worth,
 whiles we enjoy it, but being lack'd and lost, then we
 rack the value. so will it fare with Claudio.¹ That
 same night Claudio seeks out the monument of Leonato,
 reads his epitaph to "slandered Hero" and has his
 singers give a solemn hymn, which he promises to estab-
 lish as a yearly rite.

"Pardon goddess of the night,
 Those that slew thy maiden knight;
 For the which with songs of woe,
 Round about her tomb they go.

Midnight assist our moan;
 Help us to sigh and groan,
 Heavily, heavily
 Graves yawn and yield your dead
 Till death be uttered,
 Heavily, heavily."²

As a part of his system for breaking his wife's
 temper, Petruccio sings two snatches.

"Where is the life that late I led?"-
 and

"It was the friar of orders gray,³
 As he forth walked on his way."

1. M. Ado IV. 1, 213.

2. M. Ado IV. 12.

3. T. of S. IV. 1, 143, 148.

D. Heightening emotion and furthering development of plot

Ballad snatches sung by the demented Ophelia intensify the inevitableness of the supreme crisis. Had Shakespeare represented Ophelia as the daughter of a Danish Lord, singing extraneous snatches in her madness, it would have meant just that and little more to the audience. But portraying, as he did, a young girl repeating ballad snatches- probably the recollected song by the nurse of her childhood days- so familiar to her listeners, Shakespeare immediately touched in their consciousness a responding chord. Shakespeare was the first dramatist to get an effective hold on his audience through the use of popular song.

Laertes returning to the Danish court is faced by the double tragedy of his father's death and his sister's insanity. In reply to her brother's anxious questioning, Ophelia sings-

"They bore him bare fac'd on the bier;

Hey non nonny, hey nonny;

And on his grave rains many a tear-

Fare you well, my dove!"¹

This not only foreshadows the ultimate catastrophe but spurs Laertes to action. Against Hamlet, the lover of Ophelia and the slayer of Polonius, he is resolved on revenge, as Claudius suggests whether by fair fight or poison.

1. Hamlet IV 5, 164.

In Act III scene 1 of Measure for Measure we have learned about the deputy's request that Isabella must forfeit her maidenhood to Angelo if she would save Claudio's life. The duke proposes a plan whereby Mariana, the rightful wife of Angelo, will be substituted on the appointed night (theme similar to All's Well that Ends Well).

Our first glimpse of the disheartened Mariana is at the moated grange at St. Luke's listening to the boy's song- a true utterance of her own broken heart. Through this lyric Shakespeare has expressed thought and mood in appropriate for plain speech.

"Take, O take those lips away

That so sweetly were foresworn;

And those eyes, the break of day,

Lights that do mislead the morn;

But my kisses bring again, bring again;

Seals of love, but seal'd in vain, seal'd in vain."¹

Similarly effective in heightening the emotional pitch of the scene is the dirge in Cymbeline. Imogen, hastening to meet Posthumus who has ordered her death, has been pursued by Cloten and drugged by a cordial sent her for poison by the queen. She lies in the forest as if dead. Her brothers, disguised as princes, join in the solemn lyric-

"Fear no more the heat o'the sun,

Nor the furious winter's rages;

1. M. for M. IV sc. 1.

Thou thy worldly task hast done,

Home art gone, and ta'en thy wages.

Golden lads and girls all must,

As chimney¹sweepers, come to dust."

Forsaken by Othello, who has been driven to a frenzy through jealousy instilled by Iago, Desdemona Croons old ballad snatches in her distraction-

"The poor soul sat sighing by a sycamore tree,

Sing all a green willow;

Her hand on her bosom, her head on her knee,

Sing willow, willow, willow:

The fresh streams ran by her, and mused her moan;

Sing willow, willow, willow:

Her salt tears fell from her, and soften'd the stones;

Sing willow, willow, willow"².

The supposed theme of her downfall finds a voice in the ribald ballad-

"Sing all a green willow must be my garland,

Let nobody blame him, his scorn I approve.

I call'd my love false love, but what said he then?"

Sing willow, willow, willow.

If I court more women, you'll couch with moe men."

1. Cymbeline Act. IV sc. 2.

2. Othello IV 3, 41.

Then the world's last word done,
Horn and gone, and in the wagon,
Gone and gone, and in the wagon,
Gone and gone, and in the wagon.

Forced by Githia, who has been driven to a frenzy
through the way, filled by rage, the woman's cry
bells and bells in her direction-
"The poor soul, not dying by a simple tree,
Sing all a green willow;
Her head on her breast, her hand on her knee,
Sing willow, willow, willow;
The green stream ran by her, and under her feet;
Sing willow, willow, willow;
Her soul's tears fell from her, and soiled the stones;
Sing willow, willow, willow."

The supposed theme of her downfall finds a voice in
the rigid belief-
"Sing all a green willow must be my garden,
Let nobody blame me, his heart I approve,
I call'd my love false love, but what said he then?
Sing willow, willow, willow;
If I count more women, you'll coach with me men."

1. Githia's Act. 1. 1.
2. Githia's Act. 1. 1.

By recalling the similar fate of the forsaken maid Barbara, Desdemona increases dramatic tension of impending doom, Her innocence is again witnessed by Emilia's dying words which take up the refrain of the "willow" song-

"What did thy song bode, lady
Hark, cans't thou hear me? I will play the swan.
And die in music- 'Willow, willow, willow'" - Her words,
"Moor, she was chaste, she lov'd thee, cruel Moor," resolve Othello to slay himself.

At times song serves for heightened emotion without incitement to action. The songs of Edgar before the hovel fulfill this purpose.

"Child Rowland to the dark tower came;
His word was still: "Fie, foh, and fum,
I smell the blood of a British man."¹

When in boy's disguise, Julia overhears the serenade to Silvia she suffers intense pain because this lyric is the token of her lover's falsehood.

"Who is Silvia? What is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admired be."²

1. K. L. III, 5, 187.

2. T. of G. IV. 11, 39.

E. Aubade or Dawn song.

In the tragedy of Romeo and Juliet the rhymes of the amorist are translated, through the passions of the hero, into an individual dialect. Many are the variants of this same theme, but the aube or lover's song of parting at dawn is more than dramatic.

"It was the lark, the herald of the morn,
No nightingale, look, love what envious ^rsteaks
Do lace the severing clouds in yonder east.
Night's candles are burnt out and jocund ~~day~~
Stands tip-toe on the misty mountain tops.
I must be gone and live, or stay and die."¹

It was traditional for such songs to be written as a duologue. But Shakespeare has here given it a new setting and enriched it with personal passion.

F. Appropriate to Singer or situation.

In preparing the way for the trick by which Beatrice is represented to be sighing in vain for Benedick, the song of Balthasar is especially appropriate to the situation.

"Sigh no more, Ladies, sigh no more,
Men were deceivers ever,
One foot in sea and one on shore,
Then sigh not so, but let them go.

1. R. and J. 111, 5, 6.

And be you blithe and bonny,
 Converting all your sounds of woe.
 Into hey nonny nonny."¹

G. Foreshadowing impending doom.

Shortly before the final quarrel of the triumvirs occurs a drinking song that foreshadows the catastrophe in Antony and Cleopatra. Hands are joined in drunken good fellowship. Under the thin atmosphere of conviviality, animosity, increases till the host is tempted to slay his guest and to become lord of Rome.

"Come, thou monarch of the vine,
 Plumpy Bacchus with pink eyne!
 In thy vats our cares be drown'd,
 With thy grapes our hairs be crown'd!
 Cup us, till the world go round,
 Cup us, till the world go round!"²

Equally effective, dramatically are Master Silences' songs foreshadowing Falstaff's disgrace.

"Do nothing but eat, and make good cheer,
 And praise God for the merry year,
 When flesh is cheap and females dear,
 And lusty lads roam here and there.

1. M. Ado 11, 3, 64. So merrily,"³

2. A. and C. 11, 7, 120.

3. H. 1V. (2) V. 3, 18.

H. To express judgment of the audience.

At times song expresses the judgment of the audience. The pretended fairies in Merry Wives censure the licentious Falstaff.

"Fie on sinful fantasy!

Fie on lust and luxury!

Lust is but a bloody fire,

Kindled with unchaste desire,

Fed in heart, whose flames aspire

As thoughts do blow them, higher and higher;

Pinch him fairies mutually!

Pinch him, for his villainy!

Pinch him, and burn him, and turn him about,
Till candles, and star light, and moonshine be out."¹

I. Slumber Song.

A type that has inspired some of the most beautiful verse in all song- slumber song for a child- is completely neglected in Shakespeare's lyrics. His one and only slumber song is sung to Titania by her fairies.

Titania "Come now, a roundel and a fairy song,

Sing me now to sleep.

(Chorus) "Philomel, with melody

Sing in our sweet lullaby;

Lulla, lulla, lullaby; lulla, lulla lullaby.

1. M. W. of W.V. 5, 97.

The Language of the Poet

at times also expressed the "language" of the audience.

The presented situation in Henry James towards the other

from Henry.

"It is an old story,

It is an old story,

What is but a bloody story,

Kindled with woman's desire,

Not in heart, those things require

As the child do how they, might and might

Which the father's motherly

Given him, for his blessing,

Which him, and how him, and how him

With gentle, and even light, and something to say."

Henry James

A type that has changed more of the most beautiful

type in our long-simmered soul for a child in complete

is depicted in Henry James's Henry. His eye and only

Henry's eye is seen to Henry's of his father.

Henry's eye is, a mother and a father's eye.

Henry is now in Henry.

(Henry) "Henry, with Henry

Henry in our world Henry.

Henry, Henry, Henry, Henry, Henry, Henry.

Never harm,
 Nor spell nor charm,
 Come our lovely lady nigh.
 So, goodnight, with lullaby."¹

J. Localization of scene and atmosphere.

Further Shakespeare used the song for localization of scene, for creating atmosphere. Sometimes song on the Elizabethan stage served the purpose of modern lighting and painted scenery.

The opening scene in Macbeth creates an atmosphere of evil foreboding through the witches' chant-

First Witch. "When shall we three meet again?

In thunder, lightning or in rain?"

Second Witch. "When the hurly-burly's done,

When the battle's lost and won."

Third Witch. "That will be ere set of sun."

1. "Where the place?"

2. Upon the heath,"

3. "There to meet with Macbeth."²

The convention of having fairies and witches sing was already sufficiently established. However, the frequent occurrence of Masque or musical ceremonial in the middle and later plays is harder to explain.

1. M. N. D. 11, 2, 13.

2. Macbeth 1, 1,

Undoubtedly it is due in part to the taste of the Masque loving age. The popular influence of the masque is manifest in Midsummer Night's Dream where laughter, moonlight, and joy reign supreme in the wood. There is a gossamer lightness and floating essence expressed in the lines-

"With this field dew consecrate,

Every fairy take his gait." and in the fairy song, "Over hill, over dale"¹ written with the delicacy and refinement of the art-song.

In As You Like It- the Lyric-

"Under the greenwood tree

Who loves to lie with me,

And tune his merry note

Unto the sweet bird's throat?

Come hither, come hither, come hither!

Here shall he see

No enemy

But winter and ²rough weather." depicts the sykvan surroundings of Arden. The songs "It was a lover and his lass", "What shall he have that killed the deer?", and "Blow, blow, thou winter wind" reflect the pastoral life in the forest, portray the exiled courtier, and characterize his comrades.³

1. M. N. D. 11, 1.

2. A.Y.L.I. 11, 5, 101.

3. A.Y.L.I. 5, 4, 16.
1V., 2, 2.

Hymen's Song-

"Then there is mirth in heaven,
 When earthly things made even
 Atone together.

Good duke, receive thy daughter.

Hymen from heaven brought her,

Yea, brought her hither.

That you might'st join her hand with his
 Whose heart within his bosom is." ¹ introduces
 pagan ritual already seen in "Pardon goddess of the
 night." ²

If The Tempest was written or revised for Court performance, the popularity of the masque may be due to the passion of King James and his queen for musical pageantry.

In The Tempest, Shakespeare's latest and most lyrical of masterpieces, Ariel symbolizes the embodiment of song set in pagan ritual. Airy and intangible, as his name implies, he enters and exits to the mystical strains of music. When he sings-

"Come unto these yellow sands,

And then take hands.

Curtsied when you have and kiss'd

The wild waves whist,

1. A.Y.L.I. V, 1V, 103.

2. M. Ado. V, 3.

Foot it featly here and there
And sweet sprites the burden bear-

Hark! Hark I hear

The strains of strutting Chanticleer,

Cry "Cock- a diddle-Dow."¹ - ~~it~~ creates,

as Hazlitt observed, a strange effect like snatches of half forgotten music heard indistinctly and at intervals. Drawn from the sea by this spritely invitation Ferdinand feels this same mysticism "Where should this music be, i' the air or the earth." He tells how the music crept by him upon the waters allaying both their fury and his passion. When he thinks the sound has gone, it begins in Ariel's song-

"Full fathom five thy father lies;

Of his bones are coral made;

Those are pearls that were his eyes,

Nothing of him that doth fade,

But doth suffer a sea-change

Into something rich and strange.

Sea- nymphs hourly ring his knell;

Hark! now I hear them- ding, dong, ²bell."

This time through the graver cadenced dirge, Ariel makes Ferdinand believe his father is drowned. We have the impression that Ariel is here interpreting his listener's own fears and imaginings.

1. Tmp. 1,2, 376.

2. Tmp. 1, 2, 376.

Finally, in Act V. while he is attiring Prospero, before being set free, he sings-

"Where the bee sucks, there suck I,
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's wing I do fly
After summer merrily.

Merrily, merrily, shall I live now
Under the blossom that hangs on the bough."¹ The magic
of the enchanted isle breathes with every line.

"Ariel the last consummate creature of Shakespeare's lyric imagination comes at the last. He is the spirit of all the airy harmonies, and all the fugitive half-recollected tunes one has ever heard or dreamt. Everything he utters has something of the inevitable lyric essence in it- "I drink the air before me' is his promise of good speed. The same sense of airy movement and free passage, such as a song itself may win on the clear airs of the sea-shore or hill-top, is in all his fluent entrances and exits."²

In this poetic drama Shakespeare has not painted Prospero simply as a magician but rather as a loving father. His daughter, Miranda, is a child of nature, characterized by her simplicity and tenderness. Through Ferdinand and Miranda, Shakespeare has symbolized true love, wherein no task is too menial, no sacrifice too great.

1. Tmp. V, 1.

2. Songs from the Plays of Shk. E. Rhys.

In contrast to Ariel are the other two song characters Stephano, the butler, and the primitive Caliban.

But the highest glory of Shakespeare's poetry is its spirituality. With all its quick sympathies with things of sight, it is full of the life by faith. There is many a trace to show how deep was his sense of the perishable nature of the things of time. How much deeper still was his sense of eternity and its glories!

The sincerity, the reality, the intensification of all human experience, cast into a single personal lament lie very near the heart of the lyric impulse. So it is, in his most lyrical drama we feel that, if never before, here Shakespeare is speaking from his own heart and prophecying the greater achievement in musical drama-

"These our actors

As I foretold you were all spirits, and
Are melted into air, into thin air;
And like the baseless fabrics of this vision
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantialpageant faded,
Leave not a rack behind. We are such stuff
as dreams are made on, and our little life is
rounded with a sleep."¹

1. Tmp. Act IV., Sc. 1.

After reading Shakespeare's last play where action and dialogue naturally flow into the sea-like melody of The Tempest, I feel with Dr. H. N. Snyder that had Shakespeare written further, it would probably have been a purely poetic drama.

3. Plays without Lyrics.

We have already seen the lyric influence of Lyly reflected in Love's Labors' Lost and Two Gentlemen of Verona among the earliest of Shakespeare's plays. From this beginning, Shakespeare continued to employ lyrics with uniform success in all of his plays except The Comedy of Errors, certain of the histories (Henry VI, King John, Richard II, Richard III) and the doubtful tragedy of Titus Andronicus. All of the later plays contain songs aside from Timon of Athens, Pericles, and Coriolanus.

Absence of the lyric in The Comedy of Errors may possibly be accounted for by the very fact that it was a Latin imitation based on the Menaechmi of Plautus. History plays without the lyric are of the episodic chronicle type wherein Shakespeare kept close to his source material and form. Though the authorship of Titus Andronicus is still an unsettled question, it is not too improbable to consider it an early experiment in the revenge play.

That Timon of Athens, Pericles, and Coriolanus deal with remote periods of ancient history may in

part explain the lack of lyric passages in these three later plays. Henry VIII contains the song "Orpheus with his lyre" but it occurs in a scene generally conceded to Fletcher.

Shakespeare was virtually the first English dramatist to make systematic employment of the lyric for dramatic purposes. The word systematic may make it appear that Shakespeare deliberately used a fixed category for his lyrics. I have not used what seemed to me the one and only scheme or catalogue of songs; but rather a convenient means of classifying the lyrics, thereby showing both the range of material covered by song and the variety of its functions. Shakespeare used the lyric in the major portion of his drama and his lyrics are essential to the plays in which they occur. Shakespeare made use of blank, fragmentary, or complete songs in all of his plays but nine (some of which are perhaps by other authors). But even the blank verse lyrics are closely embedded in the conversation, if not in the action of the scene.

4. The Clown in Shakespeare.

In English Drama the origin of song and comedy is referable to about the same conditions, chiefly a desire to amuse. As far back as the moralities and interludes we find a few snatches of song indicated, usually put into the mouth of the roisterer, the vice, or the devil.

Regarding song as a characteristic element in the role of the clown, there is no lack of evidence. Clown song not only formed part of the inter-scenary and concluding entertainment, but was frequently interspersed throughout the plays.

Besides the clowns who sing whole songs, there are many others, like the fool in King Lear, who break into ballad snatches suggested by a current remark or event.

In Twelfth Night we find Feste insisting on his own wisdom as contrasted with the folly of others. When Olivia, impatient with his clowning, commands that the fool be taken away, Feste turns the joke on her and offers to take away the lady.

In Hamlet the clown's blundering version of "The aged lover renounceth his love" not only shows his illiteracy but also acts as a melancholy reminder of the unfortunate lovers.

A notable example of another type in clown nonsense is the mock-prophecy. Lear's fool, in the office of domestic and court jester, enjoys the privilege of expressing himself before the king. The fool's songs uttered at a time when prose counsel would not have been tolerated, inform the audience of the king's real condition.¹

Shakespeare inherited the tradition of clown song but developed the fool's bauble of song into a magicians' wand.²

1. K.L.1, iv.

2. Moore, Function of Song in Shk. plays.

lv. Miscellaneous.

1. Lyric Influence in Literature and Drama.

Shakespeare's influence has been eminent in music and literature. Lessing first revealed the glories of Shakespeare. Schlegel, Goethe, Wieland, Gervinus, Tieck, Bodenstedt, and Mommsen, have given Germany a Shakespearean literature that is almost as voluminous as that possessed by English speaking nations. The music of Shakespeare has had its effect on many, among whom the names of Wagner and Berlioz are representative.

In their fight against Classicism the French Romantists and Victor Hugo¹ turned to Shakespeare as the literary example and imitated his method of introducing lyrics in drama.

Perhaps Hauptmann in his poetic romance, "Die Versunken Klocke" presents a modern example of a further development of the Shakespearean lyric in dramatic form.

2. Observation of Lyric in Professional and Amateur Production

Judging from modern productions I have witnessed both on the professional and amateur stage, music and lyric are given especial attention. In the professional performances, too often, the words are neglected. Though music has always been an integral part of the lyric, in Shakespeare's day it was of minor importance. Music accompanied the lyric but did not obliterate the beauty and the meaning of the words, as our modern accompaniment is apt to do.

1. Reed E.B. Eng. Lyric Poetry p.208.

Music in the Shakespearean plays given at Boston University and "Our Theatre" has always received particular study. Taking an active part in both Twelfth Night and Midsummer Night's Dream I have had many opportunities of observing the instantaneous appeal which the lyrical passages, especially those set to music, always make to the various audiences; sometimes school children, at other times semi-blase personages of Boston's Back Bay, or of whatever composition the audience may be. Through the almost instant appeal of lyric passages the audience is carried away by the words into the very realm of the Shakespearean drama. The even tenor of the play is given heightened tone and color in a live song that calls forth an immediate and favorable reaction.

In Twelfth Night the lyric passages are so necessary a part of the action that without them not only Feste, the singing fool, but also the plot would suffer.

Lyric and music make up the very warp and woof of the unconditioned fairy realm in Shakespeare's Midsummer Night's Dream. Music provides atmosphere, creates the fairy-illusion, characterizes and distinguishes the wood folk from the mortals.

3. Modern Tendencies.

The drama of to-day is essentially prose. Lyric passages rarely occur except perhaps for a realistic touch, such as playing on the piano and singing a lyric.

The moving pictures with their accompanying theme songs may present a modern parallel to the former use of the lyric. It may be here argued that the theme song emphasizes music not lyric. However, the theme song is only appropriately used as such when the words, already known to the audience through their popularity, are so closely related to the action that they explain the picture.¹

V. Summary.

Before Shakespeare's time whatever the nature of the drama in which the lyric occurred, whether religious, court, academic, or popular- whatsoever the means of its introduction, whether by court musician, chapel choir, or inn-yard clown- it was always considered external to the action. It was by no means an integral part of the context, but rather a stage direction, a foot note, or an appendix addition to be regarded or not at the producer's will.

Song on the popular stage served for the purpose of amusement. There was a very close connection between the English song and the noise and dumb-show, characteristic of an earlier stage in the development of drama.

No doubt the tradition of the lyric, and its use by his predecessors and contemporaries had an influence on Shakespeare. The popularity of vocal and instrumental music, and the nation wide interest in the song-book, prepared for him an appreciative audience.

1. "Sonny Boy" in The Singing Fool(by Al Jolson.)

But it was Shakespeare who took the incidental song lyric of tradition and made it a fundamental part of the drama. Through Shakespeare the lyric, previously irrelevant, became not only a basic part of the drama but a means of depicting subtle characterization, enriching scene or atmosphere, voicing the expression of thought or mood in appropriate for spoken word, motivating action, heightening emotional effect, foreshadowing and furthering or retarding the development of plot.

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2. Noble, Richmond:Shakespeare's Use of Song:Oxford: Humphrey,Milford:1923.General view giving characteristics of Shk.song, lyric in drama and on the stage.Individual consideration of the songs and their sequence. Complete.
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III. Music.

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